

CATALOGUE  
of an EXHIBITION  
of  
ENGLISH MEZZOTINTS  
AND STIPPLES

Compiled by DAVID KEPPEL

Frederick Keppel & Co  
4 East 39th Street  
New York

November 2  
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THE engraving of the eighteenth century in England was so closely associated with the painting of the period that one cannot think of John Raphael Smith and William Ward without thinking of Reynolds and Morland. In view of this it may not be out of place to quote a paragraph on Reynolds and another on Morland from Mr. Wedmore's little book, *Studies in English Art*, which is now, unfortunately, quite rare.

The paragraph about Reynolds, although it is in the form of an adverse criticism, is so just and written with so much sympathy that one really appreciates Reynolds the more after reading it.

D. K.

“IR Joshua was a painter not so much of the whole of character as of certain manifestations of it, in dignity and charm. . . . His sitters are either before the eyes of society, or relaxing themselves with that graceful relaxation which is never abandonment—that relaxation which has the sense of habits formed and to be immediately resumed—an ease on which the shadow of an elaborate manner still rests. . . . His sitters were the accomplished players on a large stage; and that accounts for something of this fact. But it does not account for all of it. There was wanting to Reynolds the greatest portrait painter’s complete sense of the dignity of man and of work, and that unswerving truthfulness of Velasquez or Rembrandt, which could make at need a monarch like a poor man or a poor man like a monarch. And so Sir Joshua, having never quite forgotten the social distinctions of an aristocratic time and of an exclusive society, rarely, I think, sounded the depths of human character, touched its deepest and half-veiled pathos, depicted the strenuousness of human endeavor. . . .

“Dignity secured by classic dress, or at least, as he says in his seventh discourse, not imperilled by modern; grace which leans a little for its maintenance on draperies, of which the value was found in Italy, and not on lines of the true Greek purity—that dignity, that grace, never quite supreme, never quite beyond a thought of posing—you get these in Sir Joshua; happiest when brought into the service of reproducing the great world of his day; least happy when strained to tasks which that courtly and splendid talent must needs be short of accomplishing—the transfer, or realization,



say, in the art of painting, of the highest imaginings of the art of poetry; records of a real and not theatrical terror; glimpses of a paradise open only to the art of Italy; strange fables of love and death. With these Sir Joshua has little to do."

\* \* \* \* \*

"George Morland painted the country and lived in London pot-houses. . . . He was the painter of all English rural life on its homeliest and commonest side—bearing memories of it strangely rich, keen, and sympathetic into the London streets and across the foul nights of the tavern and sponging house. . . .

"To high dramatic expression Morland did not seek to attain; to subtle and fine feeling he hardly pretended; but, unconcerned with the modern landscapist's philosophy, or any wider vision than that which lay before his own peasant as he trudged home from his work, or his own fisherman as he mended his nets on the beach, or his own shepherd as he paused at midday to take from his wallet his meal, while the good dogs barked around him—unconcerned with any wider vision than that of these, Morland did slowly build up for us a picture of the rougher England of that day. . . . This England that he painted was a large, wide, neglected country of seemingly severer weather than our own—of danger by highwaymen as well as by storm—and something of the sentiment of Morland's work is in his appreciation of homely comfort: the quiet cottage, or the farm with its cheerful life, reached at the day's end."

FREDERICK WEDMORE,  
*Studies in English Art.*

# CATALOGUE

## ENGRAVINGS IN MEZZOTINT

### JAMES MACARDELL.

Born in Cow-lane (afterwards altered to Greek-street), in Dublin, about 1729. He was a pupil of John Brooks, and came with him to London about 1747. He soon afterwards commenced to practise on his own account, and about 1754 established himself at the Golden Head, Covent Garden, where he published most of his prints. He died June 2, 1765, and was interred in Hempstead Churchyard. His talents were duly appreciated by the great painters of his time, especially by Reynolds, who considered, as Northcote tells us, that his own fame would be preserved by Mac-Ardell's engravings, when the pictures had faded away. There can be little doubt that if Mac-Ardell had lived longer he would have had still more considerable influence on English Art, probably in the direction of curbing the extravagances caused by straining after effect, of which many examples were subsequently produced even by eminent painters.

#### 1 Lady Middleton.

[Chaloner Smith No. 129]

After Sir Peter Lely.

First state, before any inscription.

Daughter of Sir Roger Needham, married to Mr. Middleton, a gentleman of small fortune. Evelyn, a relative of her father's, calls her "a famous and indeed incomparable beauty." She is mentioned in most of the memoirs of the time, generally as being not less frail than fair, and is supposed to have died about 1690.

From the Theobald collection.

#### 2 Time Clipping the Wings of Love.

After Van Dyck.



## **RICHARD HOUSTON.**

Working side by side with MacArdell, and receiving instruction from the same master, was Richard Houston, a man of great ability, who, it has been suggested, might have even excelled his fellow-pupil, and won a yet higher place in the hierarchy of mezzotint, had he not been a victim to intemperance. Born in Dublin about 1721, he probably came with Brooks and MacArdell to London, and, establishing himself at Charing Cross, produced a series of portraits of statesmen which exhibit much promise. Upon looking through a set of good impressions of his work, one is struck with the very high standard he was able to reach; and then, remembering the artist's failings, one fancies to what perfection the man might have reached had he worked free from embarrassments and with a clear head. He has been accused of indolence, but this must surely be an error, for there exist no fewer than one hundred and sixty plates by his hand, including twenty-three after Sir Joshua, seven portraits of George III, and six of Queen Charlotte. His manner was bold and vigorous when his subjects required such treatment, as in the rugged pictures of Rembrandt, and refined and delicate, as in the four fancy plates of the "Times of the Day," after Mercier.

### **3 Woman Plucking a Fowl. [Chaloner Smith No. 148**

After Rembrandt.

Proof before all letters. From the collection of Baron Von Lanna.

Kindly lent for this exhibition.

## **WILLIAM PETHER.**

Born at Carlisle in 1731; in 1756 he received a premium from the Society of Arts, and was a member of the Free Society of Artists, 1763. He painted portraits both in oil and miniature, studied mezzotinto engraving with, and became partner of, Thomas Frye, and attained great excellence, especially in his pieces after Rembrandt and Wright. He is stated by Redgrave to have died about 1795.

### **4 An Officer of State. [Chaloner Smith No. 38** After Rembrandt.

First state, before the arms or any inscription. The painting is in the Fitzwilliam Museum, Cambridge.

## **VALENTINE GREEN.**

Born at Hales-Owen, near Birmingham, October 3, 1739. After spending two years in a lawyer's office

he became a pupil of Robert Hancock. Green came to London and exhibited at Spring Gardens in 1766; was a member of the Incorporated Association of Artists in 1767; and in 1775 was appointed associate engraver to the Royal Academy and mezzotinto engraver to his Majesty, distinctions well merited by his artistic talents and unwearied diligence. In 1789 he obtained from Charles Theodore, Elector of Bavaria, the exclusive privilege of engraving the pictures of the Dusseldorf Gallery. He completed over twenty plates, but in 1798 much of his property was destroyed at the siege of the town, and this, with the failure of some other speculations, involved his pecuniary affairs; his son, Rupert, whom he had made his partner, sharing the misfortune. On the foundation of the British Institution, in 1805, he accepted the office of Keeper, and retained it to his death, which took place in London, June 29, 1813. His portraits exhibit great mastery of his art, joined to delicate and effective manipulation. They also exhibit the leading characteristic of the painters of his day; this was to make their portraits pictures or works of art apart from the representation of the personage.

5 Catherine Hunter.

[Chaloner Smith No. 71

After E. F. Calze.

First state, before the inscription. With the names of painter and engraver and with the publication line in scratched letters.

Daughter of Thomas Orby Hunter, Esq., and generally known as Kitty Hunter. Walpole relates her escapade with the Earl of Pembroke in 1762. She afterwards married Captain Alured Clarke, who became a Field Marshal, and died in 1832.

JAMES WATSON.

James Watson is stated by Redgrave and others to have been born in Ireland in 1740. He does not seem to have engraved in Ireland, however, and in all probability learned the art, when he came over to London, from MacArdell. His death is stated to have taken place in 1790. His daughter Caroline, a most amiable person, was an accomplished artist in stipple and mixed engraving. She was appointed engraver to the Queen in 1785, and died June 10, 1814.

The style of James Watson is excellently finished and delicate. He seems to have been in the habit, when not completely satisfied with a plate, of working an entirely new one instead of retouching and altering, as would be done by a less scrupulous artist.



6 Mrs. Abington.

[Chaloner Smith No. 1

After Sir Joshua Reynolds.

First state of three, before the names of the painter, the engraver and the personage beneath.

Frances Barton was born in London in 1737; after passing through many difficulties, she appeared with success at Drury Lane in 1755, and soon afterwards married Mr. James Abington. Under this name she is as celebrated in Comedy as Mrs. Siddons was in Tragedy, and was an unrivalled favorite with the public up to her retirement from the stage at the close of the century. She died at Pall Mall, March 4, 1815. She must have possessed rare talents, attracting admiration by the elegance of her figure, taste in dress, and piquancy of expression; overcoming the defect of a harsh and unpleasant voice by skill in modulation of its tones, and causing, what in another would be considered extreme impudence, in herself to appear as charming sauciness.

7 Caroline, Countess of Carlisle. [Chaloner Smith No. 23

After Sir Joshua Reynolds.

First state, before the inscription. The names of painter, of engraver, and the publication line in scratched letters only.

Born November 2, 1753; second daughter of Granville, Viscount Trentham (who succeeded as second Earl Gower in the following year, and was created Marquess of Stafford in 1786); married, March 12, 1770, Frederick, fifth Earl of Carlisle. She died at Castle Howard January 27, 1824.

JOHN JONES.

"John Jones was born about 1745; and having learned the art of mezzotinting, he soon advanced to a high position among his contemporaries, and was employed by the principal painters of his time. Some of his plates have the appearance of a heavy touch, but they display great talent, and the artist seems to have been influenced by the delicate treatment of Green and by the rich and masterly style of Raphael Smith."

Alfred Whitman, *Masters of Mezzotint*, p. 41

8 Charles James Fox.

[Chaloner Smith No. 29

After Sir Joshua Reynolds.

Second state, with the inscription.

Born January 13, 1749; second son of Henry Fox, afterwards Lord Holland; the great Parliamentary rival of William Pitt; the India Bill was brought forward by him in November, 1783, when Secretary

of State, after his coalition with Lord North, but thrown out by the Lords, on which the King dismissed his ministers; the "Representation" was moved by him early in the following year, and carried in the Commons by a majority of one, soon after which Parliament was dissolved. He died September 13, 1806.

9 Miss Kemble.

[Chaloner Smith No. 44

After Sir Joshua Reynolds.

Chaloner Smith describes but one state of this beautiful portrait.

Frances, younger sister of John Kemble and Mrs. Siddons, through whose influence she obtained an engagement at Drury Lane, but although very elegant and pleasing, she did not display any great power as an actress. She married Mr. T. Twiss, and died October 1, 1822. She was mother of Horace Twiss, M.P.

Kindly lent for this exhibition.

JOHN MURPHY.

Born in Ireland about 1748. He practised in London as an engraver both in stipple and in mezzotint. He was residing at Howland-street, Fitzroy Square, in 1820.

10 The Encampment at Brighton.

After F. Wheatley.

Open letter proof.

JOHN DEAN.

"The mezzotinting performed by John Dean, who was born about 1750, and died at the end of the century, is of so delicate a nature that to the casual observer his prints appear weak or worn; but a close examination of them will discover the fact that they have been scraped with the greatest care and finish and are quite of an individual character. It was probably in consequence of this delicate quality of workmanship that Dean was selected to engrave so many of the child subjects after Reynolds, of which he executed no fewer than eight—*Collina*, *Infant St. John*, *Boy in Venetian Dress*, *Schoolboy*, *Mercury*, *Cupid as a Link Boy*, *Girl Holding a Bird*, and *Moses in the Bulrushes*, all engraved between the years 1773 and 1778."

Alfred Whitman, *Masters of Mezzotint*, p. 47

11 Mercury as a Pickpocket.

After Sir Joshua Reynolds.



## JOHN RAPHAEL SMITH.

"The artist whose achievements were the most brilliant, and who stands out as perhaps the most accomplished mezzotint engraver the art has ever produced, is John Raphael Smith, son of the landscape painter, "Smith of Derby," who was born in that city in 1752 and whose work covers the period from 1769 until about 1807. At first Smith was apprenticed to a draper, and upon his arrival in London in 1767 he continued for a short time as a shopman, but he soon commenced to follow art, and quickly attained dexterity. A portrait of *Pascale Paoli* is dated 1769, and from that time he made rapid and consistent progress, his style broadening, his knowledge of the principles of art extending, and his mastery over the technicalities of mezzotint becoming more and more complete, until we have plates after the leading painters of his day that hold the highest position as masterpieces of the art. Being a painter both in miniature and large, as well as an engraver, he was able to bring much artistic knowledge to bear upon his plates; and there being a close bond between the engraver and his paintings, he seemed almost able to endow his plates with the very thoughts of the men whose pictures he was translating, so that we may almost fancy the actual strokes of the brush instead of those of the scraper."

Alfred Whitman, *Masters of Mezzotint*, pp. 48 and 49

### 12 A Bacchante.

[Chaloner Smith No. 75

After Sir Joshua Reynolds.

A portrait of Emma Hart, afterwards Lady Hamilton.

"Born about 1761, in humble life; was for a time nurse-maid at Hawardine, near Chester; came to London in 1777; was exhibited by Dr. Graham, a noted quack, as the goddess Hygeia. Her beauty and the exquisite grace of her figure and attitudes caused her to be a favorite sitter to artists, Romney being especially devoted to her. In 1791 she was married to Sir William Hamilton, and on her arrival at Naples attained great influence with the court there, and was the object of Lord Nelson's passionate attachment. She died in comparative neglect, near Calais, 16th January, 1815."

Chaloner Smith.

### 13 Lady Hamilton as "Nature."

After George Romney.

"These two charming prints by the same engraver, of the same fascinating fair one, give a good opportunity of comparing the powers of Reynolds and Romney."

Chaloner Smith.

### 14 The Public-House Door.

After George Morland.

Open letter proof.

## JOHN YOUNG.

John Young was born in 1755; he became a pupil of J. R. Smith, at his best period, and produced many fine specimens of the art. His earlier prints were published from Newman-street, then a few from Cockspur-street; but those after 1794 from Upper Charlotte-street. He was appointed engraver in mezzotinto to the Prince of Wales, in 1789; Keeper to the British Institution, about 1813; and was Honorary Secretary to the Artists' Benevolent Fund. He died in Upper Charlotte-street, Fitzroy-square, after a long and harassing illness, March 7, 1825, having been marked during his life for good sense, good humor, varied knowledge, and probity.

### 15 Lady Charlotte Greville. [Chaloner Smith No. 29]

After John Hoppner.

First state, the inscription in scratched letters.

Eldest daughter of the third Duke of Portland; born October 3, 1775; married, 1793, Charles Greville, Esq., of Wilberry, Wiltshire. She died July 28, 1862. The picture may have been painted before her marriage.

### 16 Mrs. Gwyn. [Chaloner Smith No. 31]

After John Hoppner.

First state, the inscription in open letters.

A portrait of Mary Horneck, daughter of Captain and Mrs. Horneck; celebrated by Goldsmith as the "Jessamy Bride"; married General Gwyn, equerry to George III; was bedchamber-woman to Queen Charlotte. Died in Portman-street, January 14, 1840, aged 87.

Kindly lent for this exhibition.

### 17 Robert, Lord Hawkesbury. [Chaloner Smith No. 33]

After Sir Thomas Lawrence.

First state, the inscription in open letters.

Born 1770; Secretary of State under William Pitt; succeeded his father as 2d Earl of Liverpool, 1808; Premier, May, 1812, to February, 1827, when he was attacked by paralysis, and died December 4, 1828.

### 18 William Pitt. [Chaloner Smith No. 59]

After the bust modelled from life by J. Nollekens.

Proof before all letters. This is earlier than the first state described by Chaloner Smith. It is a proof before the lower margin was entirely cleaned.

Born at Hayes, May 28, 1759; second son of William Pitt, afterwards Earl of Chatham; entered Parliament in 1781; Chancellor of the Exchequer under Lord Shelburne, in the following year; Premier and Chancellor of the Exchequer, 1783-1801, and again 1804, to his death, on January 23, 1806.



## WILLIAM DOUGHTY.

William Doughty was a native of Yorkshire, and executed some portrait etchings there in 1773. Northcote, in his life of that master, states that in 1775 he was placed by Mr. Mason under the tuition of Reynolds, and remained in his house about three years; he then went to Ireland as portrait painter, but not succeeding, returned to London, much depressed; in 1780 he married Margaret Joy, a servant in Sir Joshua's house, and with her started for Bengal; but the ship, being captured by the French and Spanish squadron, was taken to Lisbon; there he died, and his widow continuing her voyage to India, where she had friends, also died just after her arrival.

His mezzotinto prints being dated mostly 1779, he appears to have practised this art in the interval between his return from Ireland and his departure for Bengal, and he succeeded in producing works of the highest artistic excellence, nearly all after Reynolds.

### 19 Samuel Johnson.

[Chaloner Smith No. 2

After Sir Joshua Reynolds.

Second state, of five states, with the names of painter, engraver, and of the personage, with the date 1779 and the address of Doughty as publisher.

Samuel Johnson was born September 18, 1709, at Lichfield. Died December 13, 1784. He has been termed, not inaptly, "the Colossus of English Literature"; and this superb portrait is the realization of that idea.

## EDWARD DAYES.

Born in 1763. He studied under William Pether, and first exhibited his paintings at the Royal Academy in 1786. He also painted miniatures and engraved in mezzotint. He died by his own hand in 1804.

### 20 Children Nutting.

After the painting by George Morland.

Proof with title, names of painter and engraver, and the publication line in traced letters.

## WILLIAM WARD.

"The lives of the brothers, William and James Ward, were altogether environed by art; for William married George Morland's sister, a Miss Ward married Morland, another Miss Ward married H. B. Chalon, James's son was the well-known engraver, G. R. Ward, his daughter married John Jackson, R.A.; while William's son, William James, was a

mezzotinter of sufficient importance to be appointed engraver to the Duke of Clarence. William Ward was the elder brother and was born in 1766. Beginning engraving under the skilful guidance of J. R. Smith, he soon achieved success, and successively became mezzotint engraver to the Duke of York and the Prince of Wales, and in 1814 was elected A.R.A. William was a diligent man and produced considerably over a hundred plates, many of which are of great importance. The field of his labor covers portraiture and domestic and animal subjects, the latter including many after his brother-in-law, George Morland. Indeed, the style of William Ward was so admirably adapted to Morland's work that he scraped fully forty of his subjects; and thus the work of the two men became so united that the mention of the name of the engraver recalls that of the scapegrace painter. Redgrave truthfully estimates William Ward's engravings when he describes them as 'artistic, full of spirit and truth, excellent in feeling of colour, the flesh tints tender without weakness, the light and shade powerful.'"

Alfred Whitman, *Masters of Mezzotint*, p. 54

21 Daughters of Sir Thomas Frankland.

[Chaloner Smith No. 38

Third state of four, before the title below was erased and the words "The Sisters" substituted, and before the change in the publication line.

Admiral Sir Thomas Frankland was married in 1743, and died in 1784; he had nineteen children, of whom seven daughters grew up, viz., Mary, married to Sir Boyle Roche, Bart.; Harriet, died unmarried, 1808; Annie, married, first, 1778, John Lewis, Esq., second, 1810, Rev. R. Hare; Dinah, married, 1779, William Bowles, Esq.; Catharine, married T. Whinyates, Esq.; Charlotte, married, 1778, R. Nicholas, Esq.; Grace, married, 1793, M. Gosset, Esq. The picture was therefore probably painted some years before the print was engraved, but it is not ascertained which of the daughters were the graceful and elegant originals.

22 Selling Rabbits.

After James Ward.

23 The Citizen's Retreat.

After James Ward.

24 The Turnpike Gate.

After George Morland.



## GEORGE CLINT.

Born in London in 1770; he was instructed in mezzotint engraving by Edward Bell, and later was introduced to Sir Thomas Lawrence, who gave him some of his pictures to engrave. He was elected an Associate of the Royal Academy in 1821, but resigned in 1835, and died at Kensington in 1854.

### 25 The Right Honorable William Pitt.

After John Hoppner.

## CHARLES TURNER.

Born at Woodstock in 1773; he entered the Academy in 1795, and at first worked for Boydell in Bartolozzi's style. He afterwards turned his attention to mezzotint, and produced a number of fine plates. In 1828, having already been appointed mezzotinto-engraver in ordinary to the King, he was elected an associate engraver of the Royal Academy. He died in London, August 1, 1857.

### 26 Le Baiser Envoyé.

After J. B. Greuze.

## HENRY MEYER.

Born in London in 1782; was a nephew of Hoppner and a pupil of Bartolozzi. He engraved in mezzotint and in stipple, and was very successful in his management of portraits, on which he was principally engaged. He was one of the foundation members of the Society of British Artists, and contributed to some of their exhibitions from 1824 to 1831. In the latter portion of his career he sometimes drew portraits, and that with great success. He died in 1847.

### 27 Lady Hamilton as "Nature."

After George Romney.

See the same subject engraved by John Raphael Smith (No. 13 of this exhibition).

Kindly lent for this exhibition.

## SAMUEL COUSINS.

"For a period of over seventy years Samuel Cousins was continually at work. He was born in 1801 and his genius for drawing displayed itself when quite young, for, before he was thirteen, he was accustomed to make portraits of the frequenters of the Globe Inn, Exeter, at 5 shillings apiece, his skill in attaining likenesses being remarkable. . . . He seems to have overcome to a very great extent the difficulties presented by the hard metal (steel),

for in many instances he succeeded in obtaining a rich quality, very different from the flat, colorless results so noticeable in other mezzotint work of his time. It appears almost strange that an engraver who, at the age of twenty-six, could produce such a charming piece of work as the *Master Lambton*, after Lawrence, an impression of which recently realized £111, should think of abandoning mezzotint for miniature painting; and it is a fortunate thing for engraving art that he did not carry out his wishes, for the loss would have been great indeed."

Alfred Whitman, *Masters of Mezzotint*, pp. 64 and 65

28 **Master Lambton.**

[Whitman No. 98]

After Sir Thomas Lawrence.

Proof before the retouch and before the verses.

Charles William Lambton, born 1818; died 1831; eldest son of John George, first Earl of Durham (created 1833), by his second wife, Lady Louisa Grey, daughter of second Earl Grey. The painting was exhibited at the Royal Academy in 1825 as Portrait of the son of J. G. Lambton, Esq.

29 **Princess Sophia Matilda of Gloucester.**

After Sir Joshua Reynolds.

Signed artist's proof.

Daughter of William Henry, Duke of Gloucester. This Princess was born in 1773; died in 1843.

30 **The Right Honorable Lady Dover and her Son the Honorable Henry Agar Ellis.**

After Sir Thomas Lawrence.

Proof on India paper.

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## ENGRAVINGS IN STIPPLE

### FRANCESCO BARTOLOZZI.

"The son of a goldsmith of Florence, where he was born in 1725. He was instructed in drawing by Ferretti at Florence, and learned the art of engraving from Joseph Wagner at Venice. His first productions were some plates after Marco Maricci, Zuccarelli and others, engraved whilst he was in the employment of Wagner. But the theater destined for the display of his talents was England, where he arrived in 1764. Soon after he was appointed engraver to the King with a salary of £300 a year and in 1768 he was made a Royal Academician. Few



artists have reached so distinguished a rank in their profession as Bartolozzi, and that in every species of engraving. His etchings, in imitation of the drawings of the most eminent painters, admirably represented the spirit of the originals, and he was not less successful in the exquisitely finished plates produced in the various styles he practiced. In 1802 Bartolozzi accepted the post of Director of the National Academy of Lisbon, where he died in 1815. Indefatigable in the exercise of his art, Bartolozzi has left us a prodigious number of plates and the only embarrassment we experience is in selecting as copious a list of prints as space will permit without omitting many others quite worthy of notice."

*Bryan's Dictionary of Painters and Engravers*, p. 91

**31 Simplicity.**

After Sir Joshua Reynolds.

Proof before the title, printed in brown.

A portrait of Miss Theophila Palmer, niece of Sir Joshua Reynolds. As a girl she sat for many of Sir Joshua's subjects, as "*The Strawberry Girl*," etc.

**32 The Countess Spencer.**

After Sir Joshua Reynolds.

Proof before the coat of arms, printed in brown.

Lavinia, eldest daughter of Charles, Earl of Lucan; born 1762; married, 1781, George John, Viscount Althorp, who succeeded as second Earl Spencer, 1783.

**33 The Same.**

With the coat of arms, printed in brown.

**34 Lady Elizabeth Foster.**

After Sir Joshua Reynolds.

Open letter proof, printed in brown.

**35 The Honorable Master Leicester Stanhope.**

After Sir Joshua Reynolds.

Printed in brown.

**36 The Earl of Mansfield.**

After Sir Joshua Reynolds.

Proof before the names of painter and engraver, and before the coat of arms. With the publication line only in scratched letters.

William Murray, first Earl of Mansfield, was born at Scone, Scotland, March 2, 1705; died at London, March 20, 1793. A celebrated jurist and statesman. He was Solicitor-General, 1742-54, Attorney-General, 1754-56, and became famous as Chief Justice

of the King's Bench, 1756-88. After 1756 he was a prominent member of the Cabinet. He has been called the founder of English Commercial Law.

37 Edward, Lord Thurlow.

After Sir Joshua Reynolds.

Proof with the names of painter, engraver, and the publication line in etched letters. This proof is marked in a contemporary handwriting "11th proof," and in the lower right corner, "Mr. Baker from the publisher." (Another line of the dedication has been trimmed so as to be illegible.)

Edward Thurlow, Baron Thurlow, was born at Bracon-Ash, Norfolk, 1732; died at Brighton, September 12, 1806; an English jurist and statesman. He was educated at Cambridge, became King's Counsel in 1761; entered Parliament in 1768; was made Solicitor-General in 1770, and Attorney-General in 1771; and was Lord Chancellor 1778-83 and 1783-92. He was a Tory leader in the House of Lords and a bitter opponent of the American colonists. It was wittily said that "no one could be as wise as Lord Thurlow looked."

"Among his portraits of especial interest are several old 'wigs,' as Mansfield and Thurlow."

Charles Sumner, "*The Best Portraits in Engraving*"

38 The Birth of Shakespeare.

After Angelica Kauffman.

Printed in red. A companion piece to the following.

39 Shakespeare's Tomb.

After Angelica Kauffman.

Printed in red. A companion piece to the foregoing.

40 Mrs. Abington.

After Richard Cosway.

Printed in brown.

41 Genius and Beauty.

After G. B. Cipriani.

Printed in red. A companion piece to the following.

42 Prudence and Beauty.

After G. B. Cipriani.

Printed in red. A companion piece to the foregoing.



43 Charlotte Jane Windsor, Viscountess Mountstuart, Baroness Cardiff.

After George Romney.

44 John Stuart, Viscount Mountstuart, Baron Cardiff.

After George Romney.

A companion piece to the foregoing.

45 Paulus Æmelius.

After Angelica Kauffman.

Printed in red.

46 Ophelia.

After James Nixon.

Proof before letters, with the names of painter and engraver only.

47 Cupidon Achetté Trop Cher.

After the painting from the antique by Joseph Tturts.

JOHN OGBORNE.

Born in London about 1725, and received employment from the Boydells, for whom he engraved several plates for their Shakespeare Gallery. There are numerous examples by him after Angelica Kauffman and other painters of the same School, showing, besides good draughtsmanship, a high finish, much vigor and power. His later plates show a judicious admixture of line and stipple by which he produced a greater variety of texture and stronger contrasts. He was assisted in some of his plates by Mary Ogborne. He died about 1795.

48 Mrs. Jordan in the Character of the Romp.

After George Romney.

Open letter proof, before the inscription beneath was changed.

From the Theobald collection.

Kindly lent for this exhibition.

49 The Departure.

After Thomas Stothard.

Proof before letters, with the names of painter and engraver only. A pair with No. 50.

50 The Return.

Engraved by Joseph Strutt after Thomas Stothard.

Proof before letters, with the names of painter and engraver only. A pair with No. 49.

## WILLIAM WYNNE RYLAND.

Born in London in 1732; a pupil of Simon François Ravenet. On leaving that master he went to Paris, where he studied design for sometime under Roubillac, and received the instruction of J. P. Le Bas in engraving. After a residence of five years in Paris he returned to England, and was soon afterwards appointed engraver to the King. In the latter part of his life he applied himself to engraving in the chalk manner, partly after drawings by the old masters but principally from the pictures of Angelica Kauffman. This style he is said to have first introduced into England, and he certainly improved it. Ryland held the appointment of engraver to George III with a pension of £200 per annum; and he carried on an extensive business as a print-seller. Toward the end of his life he entered into a liaison with a young woman, who involved him in great expenses, to provide for which he stepped from the path of honesty. In 1783 he was tried on a charge of forgery, condemned, and, in spite of the efforts of his friends, hanged. His brother had very narrowly escaped the same fate a year before, on conviction of highway robbery.

### 51 *The Car of Venus.*

After Angelica Kauffman.

Printed in red.

### 52 *Lady with a Music Box.*

After Angelica Kauffman.

Proof before the title, printed in red.

### 53 *The Return of Telemachus to Penelope.*

After Angelica Kauffman.

Printed in red.

### 54 *Cleopatra Decorating the Tomb of Mark Antony.*

After Angelica Kauffman.

Proof before letters, printed in red.

## RICHARD EARLOM.

Born in 1743. He became a pupil of Cipriani, but soon devoted himself to mezzotint engraving, in which art he is said to have been self-taught. He died at Exmouth-street, Clerkenwell, October 9, 1822. His stipple engravings are esteemed amongst the best productions of the art.

### 55 *Alope.*

After George Romney.

Open letter proof.

A portrait of Lady Hamilton.



56 **The Same.**

After George Romney.

Proof with the full inscription. Printed in brown.

**THOMAS BURKE.**

"He was born in Dublin in 1749, adopted the style of Bartolozzi, in the chalk manner, and occasionally that of Earlom. He was a pupil of Dixon and engraved chiefly after the works of contemporary artists, particularly Cipriani and Angelica Kauffman. He died in London in 1815."

*Bryan's Dictionary of Painters and Engravers*

57 **Papirius Praetextatus Entreated by his Mother to Disclose the Secrets of the Senate.**

After Angelica Kauffman.

Printed in red.

**PIERRE SIMON.**

"Pierre Simon, called the Younger, a draughtsman and engraver in the chalk and dotted manner, was born in London before 1750. He was early engaged upon the plates for Worlidge's *Antique Gems*, and was one of the engravers employed by Boydell on his Shakespeare Gallery and on other pictures by contemporary painters. He died in 1810."

*Bryan's Dictionary of Painters and Engravers*

58 **Frances Isabella Ker Gordon.**

After Sir Joshua Reynolds.

Daughter of Lord William Gordon, second son of the third Duke of Gordon. Born 1782, died, unmarried, in 1831.

This print is better known as *Angels' Heads* and is mentioned by Bryan as being amongst Simon's best works.

**CHARLES WILKIN.**

"He was born in 1750. In 1771 he gained a prize at the Society of Arts, and practised in London, working chiefly in stipple, and on portraits. He died from the effects of an accident May 28, 1814. Amongst his best plates are *Master Henry Hoare*, after Reynolds, and *Lady Cockburn and Children*, after the same painter."

*Bryan's Dictionary of Painters and Engravers*

59 **Lady Charlotte Ducombe.**

After John Hoppner.

Proof with the title in etched letters.

**60 Lady Gertrude Fitzpatrick.**

Engraved by Wilkin from his own painting of the same subject.

Open letter proof. From the collection of Baron Von Lanna.

**61 Cornelia and her Children.**

After Sir Joshua Reynolds.

Portraits of Lady Cockburn and her children.

**JOHN BALDREY.**

Born about 1750. He exhibited portraits at the Royal Academy in 1793 and 1794, and also engraved a few portraits in stipple. He died after 1821.

**62 Cecilia.**

After John Hoppner.

Printed in brown.

**PELTRO WILLIAM TOMKINS.**

The son of William Tomkins, A.R.A., landscape painter. Born in London in 1760. His beautifully executed prints, the great bulk of which are fanciful and allegorical subjects after Kauffman, Cipriani, and other artists of the same School, are much sought after by collectors, and usually realize high prices when they appear in sales. Bartolozzi appears to have entertained for Tomkins almost the affection of a parent, and said of him: "He is my son in the art: he can do all that I can in this way, and I hope will do more." His reputation as an engraver in the dotted manner soon became established; and in 1793 he was appointed engraver to Queen Charlotte. Some of his prints, of the Cipriani type, after his own designs, as "Innocent Play," "Love and Hope," etc., exhibit the most careful treatment and finish.

**63 Mrs. Morgan and Child ("Maternal Love.")**

After John Russell.

Proof before the title, and with the names of painter and engraver in etched letters.

**64 Hobnelia and Lubberkin.**

After Julia Conyers.

**ROBERT SAMUEL MARCUARD.**

Born in 1751, and was esteemed one of Bartolozzi's best scholars. He excelled both in stipple and mezzotint, but chiefly practised the former method. His numerous fanciful subjects after Angelica Kauffman, Cipriani, Hamilton, Hoppner, Reynolds, and Stothard, are much esteemed. He died in 1792.



65 Diana and Nymphs.

After Angelica Kauffman.

Open letter proof.

CAROLINE WATSON.

Born in London about 1760; daughter and pupil of James Watson. In 1785 she received the appointment of engraver to Queen Caroline, and died in Pimlico, June 10, 1814.

66 Maternal Tuition.

After Caroline Maria Fanshawe.

Printed in brown.

67 Contemplation.

After Sir Joshua Reynolds.

First state, before the title was changed from *Contemplation* to *The Honorable Mrs. Stanhope*.

68 The Honorable Mrs. Stanhope.

After Sir Joshua Reynolds.

The title has now been changed to read as above.

WILLIAM NELSON GARDINER.

William Nelson Gardiner, musician, actor, artist, parson, engraver, scene painter and bookseller, was born, according to his own short account of his life, written immediately before he committed suicide, in Dublin, June 11, 1766. He received a fair education and showed a taste for art in early life, pursuing the study at the Dublin Royal Academy, where he was awarded a medal.

Having visions that London was paved with gold he adventured thither, and after wandering about for some time was employed by Mr. Jones in the Strand. He subsequently joined Messrs. Sylvester & Harding of Fleet-street, where he engraved some illustrations to Shakespeare, etc. He worked for Bartolozzi, whose manner he closely imitated, but as a rule seemed to prefer a much finer grain in his stippling.

69 January.

After Hamilton.

Open letter proof.

JOHN CONDÉ.

John Condé was working in the latter years of the eighteenth century. He executed tastefully in the stipple manner whole-length portraits of Mrs. Bou-

verie, Mrs. Fitzherbert, Mrs. Tickell, and other heads after the paintings by Cosway. There is also by him a small oval portrait of Madame Du Barry after the same painter.

**70 Mrs. Fitzherbert.**

After the painting by Richard Cosway.

Proof before the name of the personage beneath.  
From the Theobald collection.

Maria Anne Smythe was born at Bambridge, Hampshire, England, in July, 1756, and died at Brighton, March 29, 1837. Wife of George IV of England. She married Edward Weld in 1775, and was left a widow in the same year; married Thomas Fitzherbert in 1778, and became the wife of the Prince of Wales (George IV), December 21, 1785. The marriage to the Prince was invalid, but she maintained her connection with him with the consent of the Roman Catholic Church even after his marriage with Caroline of Brunswick.

Kindly lent for this exhibition.

**CHARLES KNIGHT.**

His works were produced in London toward the end of the eighteenth century, and are chiefly after the paintings of Singleton, Hoppner, Wheatley, and Angelica Kauffman. He died after 1803.

**71 Damon and Musidora.**

After Angelica Kauffman.

Proof with the title in etched letters. A companion to the following.

**72 Palemon and Lavinia.**

After Angelica Kauffman.

Proof with the title in etched letters. A companion to the foregoing.



